

THE CINEMATHEQUE

1981 Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.

ADMISSION: \$2.50 FREE COFFEE

For information call 586-8486.

Film passes available at the door
5 admissions for \$10.00

THURSDAY, JANUARY 7 Bay Area Animation

Our program will include the following animations:

QUASI AT THE QUACKADERO by Sally Cruikshank
FINDS OF A FORTNIGHT WITH QUALITY by Larry Jordan
c 1980 by Marian Wallace
INTERMISSION by Michael Rudnick & Rock Ross
UNTITLED by Karen Barbour
YESTADAY by Dean Snyder
YOU CAN SEE by Dean Snyder
DUB FILM by Doug Wendt
MAKE ME PSYCHIC by Sally Cruikshank
AURA CORONA by Denis Pies
CARABOSSE by Larry Jordan
SUCCOTASH by Bill Yarrington
LITTLE RED RIDING HOOD by Cassandra Einstein

FRIDAY, JANUARY 8 Open Screening

Bring your own



SUNDAY, JANUARY 10 Mark Rappaport's SCENIC ROUTE

THE SCENIC ROUTE is the first in a series of films curated by local filmmaker, Jeffrey Skoler, which will be shown over the next few months and which (for lack of a more accurate title) is called the unconventional feature film. For so long filmmakers who were interested in working outside the film industry have been limited to realizing their ideas in short films for largely economic reasons. More recently through a greater recognition of independent films more support has been given to filmmakers and along with it the chance to work with the feature length form. The series is a sampling of work from both sides of the Atlantic, some have been quite successful, others are more obscure but they all point to one fact: some of the most engaging, innovative and entertaining feature films are being made outside of the industrial film complex.

THE SCENIC ROUTE (1978) by Mark Rappaport - "A 76 minute seesaw between the ponderous and the sublime, the fourth feature by New York independent Mark Rappaport...produced for West German TV... conflates a sister-based triangle, urban angst, and the myth of Orpheus. With its underplayed soap-opera, cartoonlike space, ...and habit of allotting a single gesture per shot, the more naturalistic sequences have the look of middle-period Fassbinder transposed to Brooklyn Heights...As a filmmaker, Rappaport occupies a middle ground between George Kuchar and Yvonne Rainer, but he's really closer to the latter. The British film institute... voted THE SCENIC ROUTE 1978's 'most innovative film'..." J. Hoberman, V.V.

THURSDAY, JANUARY 14 Gerson, Ball, Berkhardt PERSONAL DOCUMENTS

MEXICAN JAIL FOOTAGE (1980) 18 min. by Gordon Ball - Images from 1980 events combined with 1980 voice recollection. Paranoid surreptitious camera records daily events and posturings of 25 gringos jailed without charge and fellow Mexican prisoners-- prior to 1968 Mexico City Olympics. Was there collusion behind this? We were never told.

"...reminds me of standing by the tracks and watching a train go by -- it is so strong, it lasts so long, and it is over quickly." Tom Whitside, N.C. Anvil

CERVEZA BUD (1981) 22 min. by Rudy Burckhardt - "Taking its title from the favorite elixir of N.Y. Hispanics and its format from collage, this filmic slice of life coalesces into an ethnographic view of a possible future: the city as a constantly bubbling, delirious playground where yesterday's monuments are symbols to be triumphed over, and tomorrow never arrives." Trevor Winkfield

LUMINOUS ZONE (1973) 24 min. by Barry Gerson - "His forms are sure, his techniques are complex, his content is magic. These works are among the most interesting in the current American cinema... He has developed a very special... his own form of cinema, of which he is a perfect master." Jonas Mekas, V.V.

SUNDAY, JANUARY 17 Workers Film and Photo League: Early Left Wing Documentaries

PIE IN THE SKY (1934) 16 min. by Elia Kazan & Ralph Steiner - Nykino was intended as an American counterpart of the Soviet Kino-Pravda. The Ny stood for New York. Nykino members, Elia Kazan, Ralph Steiner & Irving Lerner made this short spoof of the materialistic way of life & its probable consequences accompany agit prop features, Kazan appears as the film's "hero".

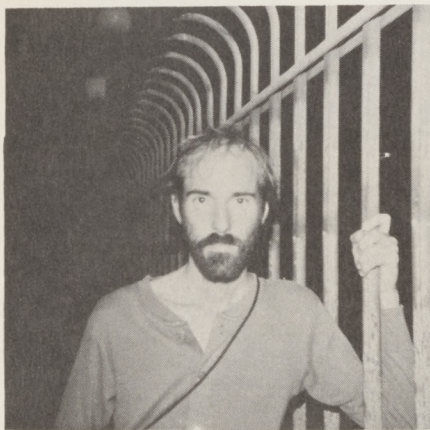
TAKING BACK DETROIT 55 min. by Lighthill & Samuelson - Detroit is the only major American city with an active socialist organization that has elected officials to city government. In TAKING BACK DETROIT San Francisco filmmakers Stephen Lighthill (producer/director) and Kris Samuelson (assoc. producer/editor) present a portrait of these people against the backdrop of a city in extreme economic crisis. "I've never seen a film which so captured the feel of Detroit... Using both the endless winter haze and the rich light of the warmer months as backdrops for his themes. You can sense both the desperation and the determined strength of the city in those shots." - Detroit News

THURSDAY, JANUARY 21 Brakhage: THE BOOK OF THE FILM

In 1968 Brakhage began a project which was the visual reconstruction of his own childhood by way of a close examination of his children. This was the beginning of a cycle of films known as THE BOOK OF THE FILM which forms his autobiography in film now over seven hours long. We have continued to show the various parts as they have appeared. This program consists of the first two sections and one of the most recently completed sections:

SCENES FROM UNDER CHILDHOOD #1 & #2 (1967-69) 65 min. - "A visualization of the inner world of foetal beginnings, the infant, the baby, the child-- a shattering of the 'myths of childhood' through a revelation of the extremes of violent terror and overwhelming joy of that world darkened to most adults by their sentimental remembering of it..." - S B

SINCERITY IV (1980) 40 min. - "...seems rooted in the earliest tradition of my work, Psycho-Drama, as well as in the most recent, Imaginistic, directions taken. It is remembrance as well as thought which fashions it in lonely hotel rooms, sincere return of the mind to that which is loved, ephemeral faces of children growing older, familiar objects interwoven with easy alien familiarity, the images of strangers in UNEASY identification, sexual posture and the lure of The Beloved as irreducible image." - S B



William Scaff

SUNDAY, JANUARY 24 The Super 8 films of William Scaff William Scaff in person

As film costs rise more and more filmmakers are switching to Super 8. There are, however, those who have worked exclusively in that medium from the beginning of their careers being totally committed to its limitations and advantages. William Scaff has been working in that format for over 15 years and has produced some of the most unique results we have yet seen. His rich imagery edited rhythmically in counterpoint to the music on the sound-tracks is probably the most distinguishing aspect of his filmmaking. However each new film is totally different from those which precede it. Our program will include the following films:

IN THIS TREMBLING SHADOW (1979) 16 min. Music: the Glass Orchestra
DIET OF WORMS (1980) 26 min.

BATHERS (1981) 42 min. - "This film has nothing to do with bathing. I am interested in people (artists, scoundrels, visionaries, aliens, scientists, etc.) and their interpretations of a routine, daily, occurrence. The idea was to make a collaborative work of film art in which the performer has complete freedom to act within a given set of boundaries (the bath)." W.S.

THURSDAY, JANUARY 28 Autobiographical films by: Frishman, Rees-Mogg, Curry, Hudina

LIVING MEMORY (1980) 55 min. by Ann Rees-Mogg - "Somewhere between landscape film and memoir, Ann Rees-Mogg's work is a catalogue of private preoccupations: memories of growing up in a rather grand Somerset country house; home movie footage of herself and her siblings at play; a wedding... a funeral. Above all, the focus is her family..." Chris Auty, Time Out

PARENTS' VISIT (1974) 12 min. by Chuck Hudina - "The interaction between my parents, the equipment and myself when they come for a week-end visit."

ONLY TIME WILL TELL (1981) by Gil Frishman - a variation on the above with the addition of home movie footage from the growing up years as well as parents' honeymoon.

KNOWING IT BY HEART (1981) 15 min. by Marilyn J. Curry - An emotional and musical tracing over of the place where the filmmaker grew up. Specifically structured memories of a working class neighborhood in Queens, NY.



d.a. levy & Allen Ginsburg in Petrochuk's IF I SCRATCH I WRITE

SUNDAY, JANUARY 31 Richard Levine, Recent Films Richard Levine in person

New York filmmaker Richard Levine returns to San Francisco for his first one-man show in five years. Included on this program are three recent films plus one or two short performance works:

CAMBODIA PICTURE HORROR (1981)
HE SHADOWED IN A GLASS THAT WHICH HER BODY WAS (1980)

IN THE EYE OF THE CHILD (1979) - "...Levine takes his father's home movies and in a loving re-creation manages to liberate and totally free his childhood memories. He releases them from their Kodak imprisonment and sculpts a re-newed home for them." - Adam Zuker, Idelects

"Richard Levine's IN THE EYE OF THE CHILD is a breath of cinematic fresh air in an environment fairly polluted with academic auteurism. Home-made in the spirit of true negative capability by a lab-less film alchemist Levine's movie has what pro critics might call dense imagery -- a layering of 8mm, 16 mm, and slide transparencies into a thick and juicy collage of frame bursting fullness." Bob Schneider, Idelects

NOTICE!

The Foundation for Art in Cinema is in need of office equipment: filing cabinet & IBM Executive typewriter in particular. Also needed is a 16 mm. Moviescope. All contributions to this organization are tax deductible. Call 586-8486

THURSDAY, FEBRUARY 4 U.S.A.: Punk-New Wave and Beyond

Our program will feature the following films:

BOUND FEET by Winston Tong
DEAD KENNEDYS LIVE by Steve Schmidt
SOUL CITY by M. Henry Jones - with the Fleshtones
LOUDER, FASTER, SHORTER by Mindaugas Bagdan - with the Avengers, Mutants, Sleepers, Dils
LETTERS TO DAD by Beth & Scott B
DECADE by Phil Hopper
X-COMMUNICATION - "Eat Glass, Spit Blood" by Marc Huestis

SUNDAY, FEBRUARY 7 TO A WORLD NOT LISTENING and other films David Lee in person

Another filmmaker who has devoted his career to developing the possibilities of Super 8 is David Lee, a New York artist who refers to his work as "experimental politics. Jonas Mekas has written that David Lee's work is "...post Brakhage, post-Snow, post-Frampton, which is to say... absorbed the leading directions in the Avantgarde Film of the last two decades... uniquely gifted." Our program will include the following films in both 16 & Super 8:

DUSKLY DRIVEN DRIFT (1974) 19min. (16 mm.)
REMEMBERING: CLEARING SPACE (1976) 11 min. (16 mm.)
TO A WORLD NOT LISTENING (1980) 41 min. (S-8) - "...Super 8 verite in the tradition of Joe Gibbon's SPYING, Paula G ladstone's THE DANCING SOUL OF THE WALKING PEOPLE, etc.)... all of which use an inconspicuous narrow-gauge camera to record the down side of the urban scene. Documenting a dozen or so Lower East Side derelicts, the film opens sensation-ally with a sleeping man mountainously splayed across the screen--his rags fluttering in the breeze--with a barely visible bit of overexposed traffic miniaturized by his bulk... Much of the film... was seemingly shot from the hip--it's filled with striking angles and huge, fragmented torsos..."

--J. Hoberman, Village Voice

THURSDAY, FEBRUARY 11--SUNDAY, FEBRUARY 14 4th Annual SFAI Film Festival PHONE: 771-7020 FOR FURTHER INFORMATION

THURSDAY, FEBRUARY 18 THE GARDEN OF HIERONYMUS Films in 16mm and Super 8mm Madeline Gekiere in person

Madeline Gekiere is a N. Y. artist whose earlier films were included on a N. Y. group show last December. Of her concerns in filmmaking she has written, "The films I prefer to make deal with the transformation of form and motion and the magical properties of the medium. I use mostly inanimate objects and land and cityscapes. One of my films is a dialogue with the philosopher Susanne Langer, another animates Hieronymus Bosch's 'Garden of Earthly Delights.'" Our program will include many short films made over the past five years.

SUNDAY, FEBRUARY 21 IF I SCRATCH I WRITE

Kon Petrochuk in person

San Francisco filmmaker, Kon Petrochuk, spent several years in Cleveland working on this project which started out as a 15 minute film and ended up as a feature length documentary on the poet d.a. levy of whom Gary Snyder has written, "...I feel brother to Levy not only as poet but as fellow-worker in the Buddha-fields. Levy had a remarkable karma: he saw who he was; where he was, what his field of activity was, and what his tools were to be."

d.a. levy, who spelled his name without capitals, was a painter, poet and small pressman. He was internationally known for his outspoken, caustic insights and the determination to make "art" come first. IF I SCRATCH I WRITE presents a portrait that is both document and experience. It combines interviews and readings of Levy's work with significant locations and graphics to form a unique collage similar to Levy's style.

THURSDAY, FEBRUARY 25 German Avant Garde films from the 70s Courtesy of the Goethe Institute, San Francisco

This program is a continuation of the program we presented last Dec. of German avant garde films through the sixties. We wish to express a debt of gratitude to the Goethe Institute who has generously supplied the prints for this show.

Our program will include the following films:

KASKARA (1974) 21 min. by Dore O.
DIE GEBURT DER NATION (the birth of a nation) (1973) by Klaus Wyborny
HOTEL 27 min. by Heinz Emigholz
SCENEC - TADY 15 min. by Heinz Emigholz
MATERIALFILM 10 min. by Willem & Briget Hein



from Benning's ONE WAY BOOGIE WOOGIE

SUNDAY, FEBRUARY 28 VERTICAL FEATURES REMAKE by Peter Greenaway ONE WAY BOOGIE WOOGIE by James Benning

VERTICAL FEATURES REMAKE (1976) 45 min. by Peter Greenaway - Ostensibly an account of the fictitious Institute of Reclamation and Restoration's several attempts to reconstruct ornithologist Tulsa Luper's study of the aesthetic and ecological significance of various trees, posts, poles on the English landscape. "In fact, the film is an attack on the whole British film culture, with the IRR (British Film Institute, Culture, Time Out) on one side and pedantic academia on the other... this never becomes a crude allegory or a simple protest, though; the short films--within-the-film are remarkable on their own terms and the musical collaboration with Michael Nyman makes for a harsh lyricism."

--Chris Auty, Time Out

ONE WAY BOOGIE WOOGIE (1978) 60 min. by James Benning - "explores the capacity of film to mime traditional representational painting while at the same time using offscreen space and movement to contrast the two art forms. ONE WAY etc. comprises 60 shots. Each is one minute long depicting scenes of industrial America - Garages, warehouses, storage tanks, railroad yards..."

Each shot has its own pleasing compositional drama in which place and pattern vie for attention. Pattern always wins, the pictorial equilibrium enhancing a sense of order that corresponds appropriately with the painterly theme of stillness. This sense of order derives from Benning's framing, which is predicated on balance, centrality, symmetry and frontality." Noel Carroll, Soho Weekly

This program is supported in part by grants from the San Francisco Hotel Tax fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name address & Zip code to: Cinematheque mailing list/Foundation for Art in Cinema/339 Head St. San Francisco, CA 94132